

English and French Cities.

From the London Saturday Review.

We know not how far any one's national vanity has at all troubled by the thoughts which must present itself to any one who goes through any considerable part of England and France with his eyes open, that there is hardly any city in England which can trace the same unbroken historical existence which can be traced by nearly every French town that can boast of enough of early importance to have been the seat of an ancient Bishopric.

Again, London stands in England absolutely by itself in the importance which Paris shares with many other French cities. Our greatest towns are, as a rule, neither the seats of Roman dominion nor yet the seats of old-English Bishoprics. Manchester and Leeds bear names which connect them with very early history, but they have no continuous greatness. Our old ports have mostly sunk into insignificance; some of them have ceased to exist. Southampton and Dover alone can pretend to any continuous life.

Now this is the history not of one or two cities only, but of a whole class. When any place of any importance deviates from the type, it is at once noticed as an exception. It is in no way interfered with by the fact that many French bishoprics have been divided, and some in modern times united. The process which is really destructive of continuity, that of translation from one seat to another, is exceedingly rare.

At the Crystal Palace, London, has been produced a comparatively unknown work of Schumann's a symphony composed in 1850. It is known in Germany as "the Rhensish" (die Rheinische), because Schumann was in the habit of saying that the first impulse towards its composition had been produced on his mind by the sight of the Cathedral at Cologne, and strengthened by the grand ceremonial of the installation there of the archbishop as cardinal, which he witnessed while engaged in the composition.

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The English Bishops of those cities were in no sense successors of the Roman or British Bishops. A wide gap, the introduction of another people and another language, the introduction and overthrow of another religion, cut off the two series from one another. But in truth an English Bishopric had no such necessary connection with a city as a continental Bishopric had. The head church, served by the Bishop's monks or clerks, was placed somewhere, but it was by no means necessarily placed in the greatest or most ancient town in the diocese.

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quartet or quintet. The result is variously criticized by amateurs. —Mr. Costa's *ES* was given at Stuttgart recently, under the immediate direction of the composer. The German version has been prepared by Dr. Grunewald, of Stuttgart, *ES* pleased the good people of Wurtemberg so well that they are going to follow it up with *Naaman*.

—Beethoven once said of Rossini that "if his master had boxed his ears often he might have been a great composer." The man who wrote *William Tell* and *Semiramide* could, however, afford to have spittish things said about him.

—Offenbach's music never fails to hit the popular fancy wherever it is performed. *La Belle Helene*, translated into the Russian language, has been performed at the Alexandra Theatre, St. Petersburg, to crowded houses.

—Adelina Patti, from the date of her first appearance in Paris, secured Rossini's kindly admiration; and much of her success abroad is owing to the advice and suggestions she received from him.

—They have had a new opera at Dresden by a young composer named Holstein. It is called *Der Haidenhoch*, and is described as being very melodious.

—Aubor's first work, written in 1812, was an opera called *Le Sejour Militaire*. His last, written in 1867, is the *Jour de Bonheur*.

—The audience of the New Vaudeville Theatre, in Brussels, had a narrow escape lately. Some unusual caprices in the gas caused a few persons to leave the house. The majority remained, and their feelings were vividly aroused by the sudden fall of the curtain before the end of the piece, and the appearance of the manager, who begged all present to leave the house immediately, as an explosion was apparently imminent. At this juncture the gas turned off altogether, and the alarmed people had to struggle out of the theatre as they best could. It is greatly to their credit that, in spite of the prevailing terror, every one escaped without injury.

—An adaptation of Victor Hugo's novel of "Les Miserables," by Mr. Henry Neville, was recently produced at the Olympic Theatre, London, under the title of *The Yellow Passport*. It is described as "a commonplace and rather dull melodrama, culminated by 'sensation' scenes of the most approved description. Its characters are shadowy to an extent which it is difficult to comprehend when we remember the materials with which the adapter had to work; and its plot consists of a series of incidents connected together by little except the presence of one individual in them all. The dialogue, always bald and commonplace, becomes offensive in the comic scenes, and the entire work is a crude and most unsatisfactory production." It appears to us that this description would answer for most dramatizations of novels.

—On the 14th of May, 1848, *The Merry Wives of Windsor* was performed at the Haymarket Theatre, London, by the following cast:—"Sir John Falstaff," Mr. Mark Lemon; "Saalott," Mr. Charles Dickens; "Slender," John Leech; "Fistol," George Granger.

—Mr. John S. Clarke is now performing at the Strand Theatre, London, in "Major Wellington de Boots," the part in which he made his debut in England.

—The receipts at the theatres, concert rooms, and places of public amusement in Paris amounted in October to 1,776,929, being an increase of 770,709, on the previous month.

FOR THE LADIES. MRS. PROCTOR HAS REMOVED HER DRESSMAKING ROOMS TO No. 1014 WALNUT STREET.

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FOR LIVERPOOL AND QUEENS TOWN. From and after this date, the rates of freight by this line will be ten cents per 100 lbs. for heavy goods; four cents per 100 lbs. for light goods; one cent per gallon for liquids, ship's option. One of the Steamers of this Line will leave every Tuesday, Thursday, and Saturday. Goods received at all times on covered pier of pier No. 10, from 10 A.M. to 10 P.M.

NEW EXPRESS LINE TO ALEXANDRIA, GEORGETOWN, AND WASHINGTON. From and after this date, the rates of freight by this line will be ten cents per 100 lbs. for heavy goods; four cents per 100 lbs. for light goods; one cent per gallon for liquids, ship's option. One of the Steamers of this Line will leave every Tuesday, Thursday, and Saturday. Goods received at all times on covered pier of pier No. 10, from 10 A.M. to 10 P.M.

PHILADELPHIA, RICHMOND AND NORFOLK STEAMSHIP LINE THROUGH FRIEDLAND LINE TO THE EVERETT SATURDAY. From and after this date, the rates of freight by this line will be ten cents per 100 lbs. for heavy goods; four cents per 100 lbs. for light goods; one cent per gallon for liquids, ship's option. One of the Steamers of this Line will leave every Tuesday, Thursday, and Saturday. Goods received at all times on covered pier of pier No. 10, from 10 A.M. to 10 P.M.

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Table with columns for Premiums Received, Premiums Marked Off, Interest during the same period, Losses, Expenses, Etc., and Assets of the Company as of November 1, 1868.

ASSETS OF THE COMPANY November 1, 1868. \$200,000 U. S. 5 per cent. Loan, 10-40s. 208,500 00 120,000 U. S. 6 per cent. Loan, 1861, 186,000 00 60,000 U. S. 6 per cent. Loan, 1862, 30,000 00

PHILADELPHIA, November 11, 1868. The Board of Directors have this day declared a CASH DIVIDEND OF TEN PER CENT ON THE CAPITAL STOCK, and SIX PER CENT. INTEREST ON THE SCRIP OF the Company, payable on and after the 1st December proximo, free of National and State Taxes.

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1829-CHARTER PERPETUAL, Franklin Fire Insurance Co. OF PHILADELPHIA. OFFICE: Nos. 435 and 437 CHESTNUT STREET, PHILADELPHIA.

INSURANCE COMPANY OF NORTH AMERICA, No. 232 WALNUT STREET, PHILADELPHIA. INCORPORATED 1794. CHARTER PERPETUAL. Marine, Inland, and Fire Insurance.

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